

THE LANGUAGE OF ÆSCHYLUS  
COMPARED WITH  
THE LANGUAGE OF THE ATTIC  
INSCRIPTIONS

PRIOR TO 456 B.C.

BY  
JAMES DENNISON ROGERS

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SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY  
IN THE  
UNIVERSITY FACULTY OF PHILOSOPHY  
COLUMBIA COLLEGE

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NEW YORK, 1894



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## PREFACE.

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THIS work does not profess to be a complete treatise on the language of Æschylus, but only a consideration of the equivalents in the tragedian of the terms found in the prose inscriptions prior to 456 B.C. The generalizations which have been made apply only to these inscriptions and to these equivalents in Æschylus. Most of the special dictionaries have been found incomplete, and it is possible that as words have been overlooked by the lexicographers in the case of special authors, some may have been passed over here where Attic literature and Ionic prose have been searched.

Time has not allowed a complete treatment of the subject, but enough has been done to form a basis for deductions, and it is not probable that a more extended treatment would alter the deductions which have been made.



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## CHAPTER I

### ERRATA.

Page 1, line 5.—“*Ἡποδομάκη*” should be  
“*Ἡ ποδομάκη.*”

Page 6, line 2.—“*Νεαρός*” should be “*νεαρός.*”

Page 9, line 1.—“*Αγαθός*” should be “*Ἄγαθος.*”

Page 30, line 13, 14.—“of dialogue of Æschylus” should be  
“of the dialogue of Æschylus.”

Page 50.—“*φρασμοῦναι*” should be in list of Metrical  
Inscriptions.

The incident is significant as indicating the change which had taken place in the Attic dialect. Not only had the Attic of the time of Lysias assumed characteristics quite different from those of the Greek tongue in Ionia, Æolia, and among the Dorians, but it had rejected some elements of the earlier language, and

<sup>1</sup> x., 16-19.

adopted other forms and expressions. *Τῶν δὲ ὀνομάτων*, says the orator, *ἐνίοις οὐ τοῖς αὐτοῖς χρῶμεθα νῦν τε καὶ πρότερον*.

The causes of this change are to be found within and without the language. A number of causes external to the language had exerted a determining influence upon its development. The successive changes in the constitution, the greater facilities for intercourse with foreign nations, and the great development of art, together with the rise of new ideas both philosophical and political, must have caused a considerable expansion of the Attic language.

Internal causes also produced a considerable modification. A living language is always in motion, and many differences between the earlier and later speech would be the natural result of the lapse of time. Especially would this be true in the early Attic, where there was so little native literature and where so few written records existed to preserve and transmit the words of one age to successive generations.

It is quite probable that many words common to the old Ionic and Attic gradually passed out of use in the latter dialect, but it is not at all probable that any considerable number of

such words fell into disuse within the space of a few years. Rutherford<sup>1</sup> thinks that the words which are found in Ionic and the dialogue of tragedy, but appear neither in comedy nor Attic prose, belonged to the early Attic speech and survived until the time of Thespis, which accounts for their use in tragedy, but soon afterwards they fell into disuse notwithstanding their use in tragedy and the strong conservative influence which tragedy would have upon the language of a small city like the Athens of the time of Thespis. If these words had survived in the colloquial language during the centuries after the separation of the Ionic from the Attic, and were in use during the time of Thespis, as Rutherford asserts, it is hardly credible that so many words<sup>2</sup> should be so suddenly discarded, and the language contracted and limited after Athens had begun her marvellous development in literature. The tendency of literature is to preserve, develop, and enrich a language, but, according to the theory of Rutherford, we are presented with the anomaly of an extensive literature in

<sup>1</sup> Introd. to *New Phrynichus*.

<sup>2</sup> Rutherford enumerates about 150 words which he says are only a few of the many which might be found.

comedy, philosophy, oratory, and history, casting off a large part of the colloquial speech in spite of its extensive use in tragedy.

The early Attic inscriptions furnish some positive information upon this subject. These inscriptions, both prose and metrical, dating back from B.C. 456 to 600, or even earlier, afford a considerable insight into the character of the early Attic. Of the prose inscriptions, there are a few of some length belonging to the first and second halves of the 6th century, and about a score which fall between B.C. 500 and 460, and which supply a considerable number of words. Public decrees are not characterized by innovations in forms of expression, but rather follow well established usage, so that the language of these inscriptions may be regarded as containing expressions which had prevailed in the common speech for some time.

The metrical inscriptions are numerous in the 6th and 5th centuries. Their language forms a strong contrast with that of the prose inscriptions. In general the verses of the metrical inscriptions, either elegiac or hexameter, present the characteristics of lyric or epic poetry, whereas the vocabulary of the

prose inscriptions is that of the later language. Un-Attic terms are found in abundance in the metrical inscriptions, but in no case is a single one of these terms found in the prose inscriptions prior to 456 B.C.

The simple form *θνήσκω* is used in the metrical inscriptions, but in every case the compound with *ἀπό* is found in the prose inscriptions, except in the perfect where the simple form is employed, as in Attic prose. So with *ὄλλυμι*, of which the simple forms are found in the metrical inscriptions, whereas the compound with *ἀπό* is the prose form.

Many other words occur in the metrical inscriptions which are not found in Attic prose. Such are *ἀγέρωχος*, a poetic term found in late prose; *αἰδοῖος*, *ἀνορέα*, the Doric form of an epic word; *ἀταλός*, another poetic term; *δακρυόεις* and *ἐγρεμάχης*, epic words; *ἐσθλός*, a poetic word frequent in tragedy; *ἔξοχος*, used also in late prose; and *εὐχωλή*, an epic form found rarely in Ionic prose. *Κουρή* is an Ionic form, and *κτέανον* a poetic word used in Attic by Solon and the tragedians, and once in a mock heroic line of Eubulus. *Μενοιῶ* is confined mainly to the epic language, but is found twice in tragedy, and in a heroic line of the *Wasps*, 1080.

Aside from its use a few times in Xenophon and late prose, *Νεαρός* appears only in poetry. *Νέομαι* is an Epic word used a few times in tragedy. *Ποτί* is Doric, and *στείχω* a poetic and Ionic word. Other forms might be enumerated, but these are sufficient to show the artificial character of these inconsiderable attempts at poetry, and confirm the fact, which is very well known, that Greek poets in every dialect adopted the language which was peculiar to each species of poetry.

Another fact is revealed. The language of the metrical inscriptions closely resembles the language of the dialogue of Æschylus, from which the vocabulary of the prose inscriptions is as far removed as that of the metrical inscriptions from the language of the orators.

Æschylus characterized his plays as morsels from the great feast of Homer. These morsels, however, were not merely the personages and events of Homeric story, they were bits of Homeric language as well. The characters of tragedy were mainly gods or heroes, and their speech would naturally be of a lofty nature, but the tragic poet has not merely made it such. He has drawn largely from the artificial speech of the epic and lyric poets, introduced many

un-Attic forms *metri gratia*, and assigned words, irrespective of their Attic character, to the chorus or dialogue, merely for metrical considerations.

A few poetic words are found even in such models of purity as Lysias and Isocrates, and it is not surprising that some un-Attic forms should have been adopted by Æschylus, "the Lord of crashing thunder," whose language with its "griffin-eagles," "four-footed birds," and "flesh-eating monsters" reflects Oriental influence, as his "maxim-coining" tendency reflects the influence of the gnomic poets. Not only is this true, but, as a matter of fact, the language of the lyric passages is hardly to be distinguished from that of the iambs.

Of 100 words<sup>1</sup> which occur only in poetry, 79 are found in the dialogue of Æschylus. But the remaining 21 words which are confined to the lyric passages, are used only 33 times, while 50 words, selected at random from the group of 100, were employed 617 times. On the other hand, there are in this group a number of words which are confined to the senarii, so that this method of investigation reveals a very slight

<sup>1</sup> These words are synonyms of words found in the prose inscriptions.



preponderance of poetic words in the lyric passages. Mitchell<sup>1</sup> enumerates in five plays of Æschylus 488 words which are found in no other author, but does not distinguish their use in the dialogue and chorus, though it is quite probable that the majority of these words occur in the choral passages. However, the above investigation very clearly reveals the similarity of the vocabulary of the lyric to that of the iambic passages of Æschylus.

To discover the difference between the vocabulary of Æschylus and that of the Attic of his time, the words of the prose inscriptions will be taken up in detail, and the corresponding synonyms in the poet will be considered in two classes: *first, those synonyms which are found only in poetry; and secondly, those which are found in poetry and Ionic prose.* But *only those words of the prose inscriptions have been used for which there were found in the dialogue equivalents which occur only in poetry or in poetry and Ionic prose.* The design of this work is *not to show the similarity of the language of the dialogue to that of the prose inscriptions, but to reveal the points of difference.*

<sup>1</sup> Note to line 802 of the *Frogs*.



## CHAPTER II.

### POETICAL WORDS IN THE DIALOGUE OF ÆSCHYLUS.

*Αγαθός* is found in the early language, in the inscriptions and in all Attic, but in the dialogue of Æschylus it is largely supplanted by the poetical terms *ἑσθλός* and *κεδνός*. The former of these terms is used very generally in poetry and often in tragedy, but is rejected by Herodotus, comedy, and Attic prose. It is found once in Aristophanes, *Frogs*, 1218, where it is quoted from the prologue of the *Sthenebæa* of Euripides, and once in Xenophon, whose Attic Rutherford<sup>1</sup> has shown to be far from reliable. Plato employs the word nine times, but in quotations from the poets or in connection with some quotation. This poetic word occurs five times in the senarii and five times in

<sup>1</sup> *The New Phrynichus*, p. 162 sqq.

the chorus, while *ἀγαθός* has been used only three times in the senarii to fifteen times in the chorus. The reason for this distribution is due, perhaps, to metrical considerations,—the short syllables of the prose term being better adapted for the choral parts, and the poetic term being more easily employed in the iambics.

*Κεδνός*, in some cases equivalent to *ἀγαθός*, but in other cases synonymous with *σοφός*, the term of the inscriptions, is a purely poetic word. It is used five times in the dialogue to nine times in the chorus, while *σοφός*, also used fourteen times, is found twice in the chorus.

The usage in the case of the above words is illustrative of the attitude of Æschylus toward the language of the iambics. Attic purity is subordinated to ease of composition, and words are assigned to the chorus or dialogue according to the dictates of the poet's art.

The Homeric tinge of the dialogue and the fondness of Æschylus for the heroic language are seen in the use of the epic *φέριστος* only in the iambics, and *βέλτατος* once in the iambics and lyrics, while the prose form *βέλτιστος* is used but once and that in a lyric passage. The poetic *ἔξοχος*, used in a superlative sense, is also confined to the senarii, where it appears

twice. It is found in late prose, but its claim to Atticism is based upon its appearance a few times in tragedy.

The strong poetic coloring of the *senarii* is shown by the use of *αἰδοῖος*, an abandoned synonym of the early language, compared with *σεμνός*. That the former term was current in the early Greek speech is probable from the general retention of the neuter in a specific sense, but in other uses the word is purely poetic. Plato employed it a few times, but only in quotations from the poets. In Æschylus it is found five times in the *senarii* and twice in the chorus, while the prose term is employed seven times in the *senarii* and eleven times in the chorus. Either term was adapted to the iambics, but the long syllables of the poetic term were less welcome in the choral parts, so that in them the prose word is used much more often.

The same principle is illustrated in the use of *ἀλιθής* and its synonyms. This word is found eight times in iambics and twice in the chorus; *ἀψευδής* is used four times in iambics and twice by the chorus; the poetic *ἐτήτυμος* (once) and *ἔτυμος* (four times) appear only in the chorus, where their short vowels were found most con-

venient. It might be expected that these adjectives, being poetic words, would be found only in the chorus; but the usage with the adverbial forms shows that the poet was influenced by a different reason. Ἀληθῶς, used four times, is found once in the chorus; the poetic ἐτύμως three times in the lyrics; but ἐτητύμως, the lengthened poetic form of a poetic word, is found twice in the iambics, where the alternate short and long vowels were well suited to the metre.

Μέλας, the common term for black, found in the inscriptions and in all Attic, is used six times in the senarii and eleven times by the chorus, while the poetic form μελάγχμιος is found four times in the senarii and once in a lyric passage. It is used only in the genitive or dative, thus forming an iambic monometer, which fact may explain its appearance in the iambics. The word appears in Attic prose only in Xenophon, *Cyr.*, 8, 1, an instance of his lack of precision in Attic usage. Κελευνός is found neither in Attic nor Ionic prose, and its use four times in the dialogue reveals the fondness of the poet for terms removed from the common speech.

In place of κριτός of the inscriptions, Æschy-

lus uses ἔκκριτος three times, ἐξαίρετος twice, and the poetic λεκτός once in the iambics.

The relationship of brother and sister is expressed in Æschylus mainly by the term of the inscriptions ἀδελφός, and by ἀδελφή. Besides these words several non-Attic terms occur. Κάσις, used twice in the senarii, is a poetic word found nowhere in Attic outside of tragedy. It was little used, even in poetry, but was preserved in the common speech among the Dorians at Sparta, where it denoted the members of the same gymnastic class. The word probably belonged to the early Greek speech, but it does not appear in Homer, though its existence is implied from the occurrence of the compound κασίγνητος, another purely poetic word found four times in the senarii of Æschylus. This form appears only once in Attic in an iambic line of Aristophanes, *Thesm.*, 900, where the *Phæn.* (1667) of Euripides is parodied. The poetic ὁμόσπορος is found once in a senarius and three times in the lyrics. Some other terms will be discussed in Chap. IV.

Ἀθάνατος<sup>1</sup> prevails in all the dialects as the term for immortal, but in Æschylus, where it appears five times, it is confined to the choral

<sup>1</sup> Terms for gods and immortals.

parts, for which the numerous short syllables are doubtless accountable. But the poetic ἄφθιτος, occurring three times, is confined to the senarii. The word is frequent in Homer and tragedy, but is used neither in Ionic nor Attic prose. It is found twice in the *Birds*, 689, 702, where Aristophanes, in a lyric of great beauty, propounds a sort of philosophic theory of creation, and reflects on man's feebleness in terms chosen mainly from Homer and Æschylus.

The terms for man or mortal also show some poetic elements. Ἀνθρώπος, θνητός, and ἐφήμερος belong to prose, and are found in the senarii and iambics, but ἐφημέριος and μέροπες, as might be expected from considerations of metre, occur only in lyric passages, while the poetic βροτός is frequent in the chorus and senarii. The last term is rarely found in prose. Plato quotes it twice from the poets, uses it once in a clause<sup>1</sup> where three of the four words are poetic, and once where the use is not so plainly poetic. It is found a few times in comedy, for the most part in lyric passages or in elevated diction.

The term of the inscriptions, ἀνὴρ, predominates in Æschylus, but Homeric influence

<sup>1</sup> Βροτός δὲ φρένας ὤλεσαν, *Pol.*, ii., 380, A.

is seen in the use of the poetic noun *φῶς* twelve times in the senarii and as often in the chorus. The word is never found in prose, and rarely in comedy, as *Diphilus Incert.*, 3, once in the *Frogs*, 820, in a lyric passage beginning with hexameters couched in Homeric phraseology, and in the *Peace*, 528, which the scholiast mentions as a parody on the *Telephus* of Euripides.

In the terms for race or family a considerable poetic element is found. Besides *γένος* of the inscriptions, *γενεά* is found in Æschylus four times, but only in lyric passages, which is due, doubtless, to metrical considerations, as the word is common enough in Attic and might be expected in the iambics. *Γένεθλον* occurs once in the iambics, but in the sense of *proles* it is found three times in the senarii and once in a chorus. It is a poetic word for the prose *γενέθλη*, and in Attic is limited to tragedy. *Γέννα*, the poetic form of *γένος*, is found twice in the lyrics, but as equal to *proles* three times in the senarii. In Attic this form is found in a lyric of comedy, once in Plato, and once in Isæus (*ap.* Pollux, 3, 6). These instances in prose are doubtless to be regarded as poetic uses, for it is not probable that the poetic form of a word in current use ever found a foothold in the common

speech. The prose γονή, in the sense of *proles*, occurs a few times, as does γόνος, which is more frequent in Ionic in this sense. Both words are found quite generally in Greek literature, though Rutherford,<sup>1</sup> on the testimony of tragedy and Ionic, maintains that γόνος was in use in old Attic, but was replaced by γονή. As a matter of fact the former term is more frequent in Aristophanes, Demosthenes, and the orators than the other, though the latter term prevails in Plato.

In addition to παῖς of the inscriptions, Æschylus employs several poetic terms. Τένωμα, used once in an iambic line, occurs nowhere else in Greek. Τένος, found once in a senarius, is an epic word used in the *Plutus*, 292, where the poet parodies the scene between Odysseus and the Cyclops.

Further examples of the un-Attic element are found in the use of πέλω and τελέθω for εἰμί. The copula predominates, but πέλω is found over thirty times, assigned equally to the dialogue and chorus. The word is found in late Ionic and Doric prose, but in the classical period is confined entirely to poetry. The instances in Plato are in quotations from the

<sup>1</sup> Intro. to *New Phrynichus*, p. 19.



poets, and the single use in Aristophanes is in the epic phraseology of a hexameter line.

The rule that a word with successive short syllables will be found mainly in the chorus, finds no exception in *τελέθω*. It is used four times and only in the lyrics, though its use in Ionic prose might be some justification for its use in the senarii.

*Κυρέω*, also used in the sense of *sum*, has the same collocation of short syllables, but these are avoided by contraction and by the use of the form *κῦρω*, the two forms being used as the metre requires. The word occurs eight times in the iambics and twice in the chorus. In other senses it is found nine times in the senarii and six times in the chorus. In Attic the word is confined to tragedy with the exception of a stray use in Plato, and in the *Frogs*, 1291, where it is quoted from tragedy. The occurrence of the term a few times in Ionic prose in the sense of *nanciscor*, but in only one or two tenses, shows that it was not much in vogue in any sense even among the Ionians, but as equivalent to the copula it is scarcely to be found outside of tragedy, and it is very reasonable to suppose that the term with its different meanings could never have maintained

its position in the sense of *sum* for any time beside the definite *εἰμ'*, if indeed it ever had the same meaning outside of the artificial language.

Many verbs which in prose are always compounded with some preposition appear in the simple form in Æschylus. The rejection of the simple *θνήσκω* in all forms but the perfect system, and the use of the compound with *ἀπό* both by Herodotus and the early inscriptions, make it probable that the simple verb had long been out of use, but it appears in the dialogue of Æschylus fifty times, while the compound form is rejected. Such is the case with *πίμπρημι*, of which the simple form only is used. A similar use is found with *ὀλλυμι* and *κτείνω*. The compound form is used in Ionic and Attic prose, and comedy, but the simple forms are used almost exclusively by Æschylus. *Οἶγω* and *ἀνοίγω* show the same usage. The compound form is found in the inscriptions, and even prevails in poetry.

Among other terms meaning to kill, Æschylus employs the poetic *ἐναρίζω* once in a senarius, the tragic form *καίνω* twice in the senarii, and the poetic *κατακτείνω* ten times. The last two words are found a few

times in Xenophon, and the latter term once in Herodotus. Neither use can be accepted as authoritative of the position of the words in Attic or Ionic. Xenophon<sup>1</sup> contains many poetic words,—a fact due to his long absence from Athens,—and the same criticism applies to Herodotus with reference to Ionic. The use of the poetic form *κατέπταν* three times in the senarii is due to metrical considerations. The use of *νοσφίσω* reveals another un-Attic element. The word is found neither in Herodotus nor comedy, while Xenophon alone uses it in prose.

The un-Attic element is largely in excess in the terms used by Æschylus for *γη*. This form is found in Homer, Ionic prose, and Attic, yet it is found in Æschylus no more often than the Homeric forms *γαῖα* and *αἶα*. Of these Plato employs the longer term only in quotations, and Aristophanes only in lyrics and elevated diction. In the *Clouds*, 290, the language is overlaid with epithets in imitation of some form of sacred poetry, and in the *Frogs*, 1529, there is an imitation of a passage in the *Glaucus Potnieus*. *Χθών* is never used in prose except in the LXX., rarely in comedy, and only

<sup>1</sup> Cf. Rutherford, *New Phrynichus*, p. 162.

in lyric or mock heroic passages, yet it occurs in Æschylus nearly a hundred times of which over half are in the senarii. "*Ἀρουρα*" recurs in all the poets, appears once in a tragic passage in Aristophanes, but rarely in prose, as in Plato and Herodotus.

The use of the Homeric *πτόλις* reveals both the epic element in Æschylus and the influence of the metre in the selection of un-Attic forms. The form was adopted into tragedy *metri gratia* by Æschylus and Euripides, but the latter employed it only in the odes, whereas Æschylus uses it five times in the iambics to seven times in the chorus.

The subordination of Attic to metrical considerations is further exemplified by the use of the poetic *λαός*<sup>1</sup> five times in the senarii, to six times in the chorus, while the Attic *λεώς* is used only four times more. The poetic form is found once in an iambic line of the *Knights*, 163, which is probably an imitation of the *στίχες λαῶν* of *Il.*, iv., 90.

The influence of the metre has occasioned the use of *ἀνδαία*, the abbreviated form of a poetic word. In place of *ἐμός* the metre has also occasioned the use of *ἄμός* twice in the

<sup>1</sup> For *πληθος* and *δημος*.

senarii. This epic form is confined in Attic to tragedy, and to the Laconian of the *Lysistrata*, 1181. So with the use three times in the senarii of *καλήσκω*, a poetic form of *καλέω*, quite foreign to Attic speech, being found in a lyric invocation of the gods (*Clouds*, 565), in a mock heroic line of Cratinus, and in a senarius of Strattis,<sup>1</sup> where it is used by a Macedonian. Other terms introduced *metri gratia* are *μῖμνω* for *μένω*, used four times in the dialogue, and *ἐννέπω* which is used the same number of times.

These poetic terms, convenient to the metre, but not necessary, were never admitted by Aristophanes except in artificial language, and their introduction into the senarii by Æschylus shows that considerable freedom was used by the poet in the use of un-Attic terms, and that the language of the dialogue was not pure Attic.

Many other poetic words occur which are found occasionally in the mock heroic or tragic language of comedy. Besides the prose *δίδωμι*, the epic *ὀπάζω* is used eight times and only in the senarii. It is found in Aristophanes (*Thesm.*, 973) in a passage abounding with Homeric epithets, and in the *Knights*, 200, in a passage in the archaic, epic style.

<sup>1</sup> *Ap.*, Athenæus, 7, 323.

*Βάζω*, to say, used twice in the iambics, is a poetic word, never found in pure Attic. The same is true of *μυθέομαι* found twice, and only in the dialogue.

The monotony of the use of *ἐκεῖ* is relieved by the use of the poetic *ἐκεῖθι*, a form found also in late prose. The Doric *δαῖος*<sup>1</sup> is found three times in the senarii and more often in the chorus. It appears in Aristophanes once in a quotation from Æschylus, once in the *Clouds*, 335, in a parody of the metaphors and expressions of the dithyrambic poets, and once in the chorus. In place of *κύαμος* of the inscriptions, there occurs twice in the senarii the lyric and tragic *λάχος*, a word also used by Xenophon.

Entirely foreign to Attic and rare in poetry is the word *παμπήδην* (for *ἄπαν*), which appears a few times in tragedy and melic poetry, and once in a senarius and tetrameter of Æschylus. The prose *ἐξώλης* is used once, but the poetic *ἄϊστος* and *πανώλεθρος* occur several times. The adverbial form of the latter word appears once in Herodotus, and the adjective form three times in Aristophanes, either in

<sup>1</sup> *Πολέμιος*, the term of the inscriptions, is the only word (thus far noted) containing several short syllables which is used more often in the dialogue than in the chorus.

lyrics or in the elevated style of tragedy. It is a typical Æschylean word, and it is quite possible that its appearance in Herodotus was due to his familiarity with Æschylus.

The poetic ἡμαρ, the prevailing form in Homer, is used as often in the iambics (ten times) as the prose ἡμέρα, but in Attic outside of tragedy is limited to a chorus of comedy.

\*Πάομαι, a poetic verb used a few times in the senarii, is found in prose only in Xenophon. In comedy it is found only in a lyric passage.

As equivalent to παρέχω, Æschylus has used πορσύνω seven times in the senarii, and \*πόρω five times. The two words are poetic. Πορσύνω appears once in Herodotus, and also in Xenophon, but the use of the word in these authors is an instance of their lack of purity. \*Πόρω is poetic, with the exception of the perfect participle, which is found rarely in good prose.

Æschylus does not employ the Attic term ἀκόλουθος, though its occurrence in a public decree of the early part of the 5th century shows that it was in current use. Its use in an inscription relating to the celebration of the mysteries at Eleusis to denote one of the several orders engaged in the sacred rites, indicates

that it is of considerable antiquity. It was the prevailing term of the later Attic, and probably of the Attic of the time of Æschylus, yet it is rejected by the poet in favor of terms which do not appear in Attic prose. Such are *ὀπάων* (see Chap. IV.) and *ὀπαδός*, a term found once in a senarius, and quite generally in the Doric poets and lyric portions of tragedy, but elsewhere only in late prose and twice in Plato, where it is possibly one of the elements which give a poetic tinge to the dialogues, as its use by Æschylus reveals the influence of choral poetry upon the tragedian.

*Μάρπτω*, to condemn, used a few times in the dialogue, is found mainly in the Epos, but in Attic is confined to tragedy and to the archaic style of two passages in Aristophanes (*Peace*, 1100, *Knights*, 197).

The poetic *μέλενθος* is used nearly as often as the term of the inscriptions, *δόδος*, though it occurs in Attic only in a parody of Euripides in the *Peace*, 1100. The term *οἶμος*, used only in the senarii, is limited in prose to a stray use in Plato. Purely poetic is *ναίω*, which is used more often than the prose term *οἰκέω*. *Ὀρυωμα*, for *ὄριος*, is found only in Æschylus, *μόχθημα* is a tragic word, and *μόχθος* is found



in Attic only in tragedy and Xenophon, though the verb *μοχθέω* is found twice in Thucydides, and doubtless the noun had survived until a late period in the Attic speech. The compound *παραστείχω*, used once, is poetic, but the simple verb is found also in Ionic.

Æschylus often uses *σθένος*, which appears in prose rarely but in the inscriptions of the 5th and 4th centuries relating to alliances with great regularity in the phrase *παντὶ σθένει*. The use in the inscriptions is a good instance of the preservation of old formulas and modes of expression in the public decrees, and the rare use in prose of a word frequently used in a current formula, makes it evident that it had long since passed out of the common speech. So with the verb *σθένω*, which is preserved in Attic only in a line of comedy, but appears often in tragedy.

Equally antiquated is *μολεῖν*, which appears in Attic only in comedy, where it is plainly to be referred to the artificial speech. The derivative *αὐτομολῶ*, occurring in an inscription about 460 B.C, makes it evident that the primitive belonged to the early speech, but may have passed out of use considerably before the date of the inscription.

The verb δέρχομαι was revived in late prose, but otherwise is only poetic, as is also the compound with πρὸς. Both are employed freely by Æschylus. The poetic λεύσσω, used four times in the dialogue, is found in comedy, but only in mock tragic phrases.

- The comparison thus far has revealed a very decided difference between the terms of the prose inscriptions and those of Æschylus, and makes it apparent that the poet did not employ merely the Attic of his time. *For the words of the prose inscriptions so far considered, there occur in the senarii nearly twice as many equivalents which are confined almost entirely to poetry.* But not one of these poetic words nor any of the numerous poetic terms found in the dialogue of tragedy, occur in the early prose inscriptions. It is not to be expected that many of them would appear, but if all of these words had survived until the close of the 6th century, it is surprising that there is no trace of them in the prose inscriptions, though many of them appear in the metrical inscriptions. So far as the testimony of the prose inscriptions is concerned it is clear that the poetic words found in tragedy were not in the Attic of the 5th or 6th centuries, B.C.

### CHAPTER III.

#### RELATION TO THE ATTIC SPEECH OF WORDS WHICH APPEAR IN TRAGEDY AND IONIC PROSE.

IN addition to the many distinctively poetic words in Æschylus, there is a large body of words found in poetry and tragedy which also occur in Ionic prose. Rutherford,<sup>1</sup> on the strength of the appearance of these words in Ionic prose and tragedy, maintains that they belong to the Attic of the time when tragedy sprang into life. The assertion, however, *is not based on trustworthy grounds*. Herodotus and Æschylus are not such strict purists that they can be relied upon to determine the standing of words in their respective dialects. The use of a word by tragedy and Xenophon would seem good evidence of its right to be regarded

<sup>1</sup> Introd. to *New Phrynichus*.

as an Attic word, but Rutherford rejects the evidence of Xenophon<sup>1</sup> as unreliable, and bases his statement on the usage of an Ionic writer.

The early grammarians censured Xenophon for his use of "foreign words and figurative expressions," and the criticism is undoubtedly true. Rutherford ascribes the loss of his pure Atticism to Xenophon's long absence from Athens. But Herodotus is known to have been absent from his native town for the greater part of his life.<sup>2</sup> Xenophon was educated in the strict school which produced the precision and purity of Lysias and Isocrates. The education of Herodotus was conducted under epic influences. The revival of the old epic poetry by a man of note as Panyasis would naturally have a strong influence upon the youthful nephew, and this is confirmed by internal evidences in the works of Herodotus. His intimacy with the Homeric poems and the extent to which he was influenced by them, has been shown in the long but imperfect comparative table of phrases

<sup>1</sup> Xenophon is said to have used 316 poetic, 99 Ionic, 63 Doric words.

<sup>2</sup> The effect of residence away from Athens upon purity of speech is well illustrated in Dem., 1304, in the case of the father of Euxitheos; also by some lines of Solon, *ap.* Aristid., ii., 536.

given by Mure.<sup>1</sup> Not only is there a free quotation of the epic and lyric poets, but an intimate knowledge of the tragedians is manifested.

Mure thinks "the dialect of Herodotus does not represent the spoken idiom of any Greek province, but was more or less an artificial language, formed partly of the several varieties of Ionic which prevailed in the Asiatic states, partly by an admixture of Attic forms to which his familiarity with Athens and Attic literature had habituated him. The phrases and passages borrowed from Homer are introduced in some cases apparently as citations, but in other cases they are interwoven in the text in such a way as to seem the spontaneous production of a mind habitually under Homeric influence." One of the ancient critics called him the most Homeric of Greek prose authors; Hermogenes and other grammarians characterized his dialect as "mixed" and "varied," which mixture consisted mostly of poetic forms. Surely, if Xenophon is not reliable, *the usage of Herodotus should be accepted with some reserve*, yet Rutherford accepts it without question.

<sup>1</sup> Appendix q., *Hist. of Gr. Lit.*, vol. iv.

The usage of Æschylus is also unreliable. If the usage of the poet is to be a criterion, then *the language of the dialogue must be the pure Attic*, otherwise it becomes impossible to distinguish Attic from poetic words. But the language of the dialogue is not pure Attic. Many poetical forms are used *metri gratia*. Many poetic words occur which are assigned to the Attic of the last part of the sixth century, on no authority, whereas the usage of the prose inscriptions is strong evidence against such assignment. The resemblance of the language of the metrical inscriptions to that of dialogue of Æschylus, and the striking contrast of the language of the prose inscriptions with the language of the dialogue, reveal the artificial nature of the speech in the dialogue. The use by Æschylus of nearly 700 words<sup>1</sup> peculiar to his plays, of which words, doubtless, many were coined by the poet, makes it manifest that not only did he not confine himself to the Attic speech, but that he found the rich vocabularies of the Ionic and poetic speech were insufficient to express his teeming thoughts.

Moreover, the iambics of tragedy and comedy, so far as their style is concerned, are

<sup>1</sup> At the rate of 488 for five plays (Mitchell).

a continuation of older models. The keen satire, the jibes and coarse wit, the terse, pungent language of the iambics of Archilochus are reproduced in Aristophanes, while the dignified style and reflective wisdom in the iambics of the elder Simonides, Solon, and other gnomic poets find their counterpart in tragedy. The resemblance between the gnomic poetry and the dialogue is further revealed by the statement that some of the iambics of Simonides were acted<sup>1</sup> by the rhapsode Mnasion. So great is the similarity that it cannot be accidental. There is the same metre, the same moral tone, the same character and style of language in both. There is, however, not merely an imitation, but an adoption by the tragedians of the ideas, words, even phrases of their predecessors. Donaldson<sup>2</sup> enumerates a number of passages, and maintains that "whole pages might be filled with the plagiarisms of the tragedians from even the small remains of the gnomic poets." The numerous words found in tragedy which occur elsewhere only in lyric or epic poetry, indicate very clearly

<sup>1</sup> *Athen.* XIV., p. 620c. *Τῶν Σιμωνίδου τινὰς ἰάμβων ὑποκρίνεσθαι.*

<sup>2</sup> *Greek Theatre*, p. 54.

the sources of the language of the dialogue, but the adoption of expressions and phrases leaves little room for doubt. Croiset<sup>1</sup> declares the lyric influence in Æschylus to be so profound and constant that it is impossible to distinguish a lyric and dramatic style as in Sophocles or Euripides, and the language which his characters speak is not different in nature from the parts which are sung.

Such considerations make it evident that words which are found in Herodotus, but in Attic only in tragedy cannot with any certainty be assigned to the Attic of the time of Thespis because of their use by tragedy and Herodotus.

<sup>1</sup> *Lit. Grecq.*, III., p. 216.



## CHAPTER IV.

### WORDS FOUND IN IONIC PROSE BUT IN ATTIC CONFINED TO TRAGEDY.

A FEW of this class of words occur rarely in Attic prose. This use, however limited, makes it probable that such words were preserved in the common speech until a late period, unless they occur in writers who are not characterized by strict purity, as Xenophon or Andocides.

Among these words is ἔρδω,<sup>1</sup> found in Ionic and poetry, freely used by Æschylus (13 times), and once by Aristophanes (*Wasps*, 1431) in an expression of a proverbial character. The appearance of the word in the classical period only in a proverb is very good indication that it was not in common use, but whether the proverb was a survival from the old Attic, or was a scrap from the wisdom of the gnomic

<sup>1</sup> For δράω.

poets, cannot be determined. Proverbs are so often taken from poetry, and so often depend upon the rhythmical or rhyming embodiment of their thought, that it is assuming too much to assign without reserve every familiar quotation in Athens to an old Attic source, especially as almost all the early poetry, gnomic, didactic, and epic, belonged to other dialects.

In the case of *φρήν*, the Attic has preserved the word much better than the Ionic. It is found in Æschylus over one hundred times, but only three times in Herodotus, while *νοῦς* is used in the latter over thirty times, but only nine times in the tragedian. Hippocrates used the term in its proper sense of midriff, in which sense it is also used by Plato, Aristotle, and poetry. Its equivalent, *διάφραγμα*, came into use at a late period, so that there was an excellent reason for the survival of the word in both Attic and Ionic. In the secondary meaning of the heart as the seat of the passions and mental faculties, it was used so often by the poets that it came to be adopted into prose and comedy to some extent, generally in the phrase, *νοῦς καὶ φρένες*. The two words, the one denoting the abstract mind or soul, and the other suggesting the emotions of

the heart, would naturally be associated to form a rounded, and, perhaps, technical expression, which suggests, but is more comprehensive than, the modern testamental formula, "of sound mind and memory."

"*Ερπω*" is found rarely in Hippocrates, but not in Herodotus, so that the use in tragedy would be no reason for assigning it to the old Attic were it not for its appearance several times in Aristophanes in what seems a current and not a proverbial expression, *ὁ πόλεμος ἐρπέτω*, during the Peloponnesian war.

That *ἀμείβω*, a poetic and Ionic verb used by Æschylus, survived for some time in Attic, is probable from its appearance occasionally in Xenophon, Plato, and once in Demosthenes, in addition to the fact that the word is often employed in Homer, while its substitute in Attic, *ἀλλάσσω*, does not appear till later, and would succeed in replacing the older, prevailing term only after a considerable period.

The poetic verb *δαίω*<sup>1</sup> is found once in Hippocrates, twice in Æschylus, and in the Byzantine decree of Demosthenes (255), but does not appear in the poetically inclined Herodotus, so

<sup>1</sup> For *ἔρχομαι*.

<sup>2</sup> For *ἀνάπτω*.

that its Ionicism as well as Atticism may well be questioned. So with αἶθω, which is used in prose twice by Herodotus and a few times by Xenophon, but is rare in tragedy. Χῶρος<sup>1</sup>, a poetic and Ionic word, is rare in Attic prose except in Xenophon. The use in the latter signifies as little as the use a few times in Plato and Lycurgus in the phrase χῶρος εὐσεβῶν. In Antiphon (122, 1) it has been emended by Blass. It occurs in the *Lysistrata*, 771, where it seems to refer to the Pythian oracle in Herodotus, vi., 77, and is quite similar to many other oracular responses.<sup>2</sup>

The occurrence of ἐπαράομαι in a public decree of 460 B.C. shows that the compound form of the verb was well established in the time of Æschylus, though he nowhere employs it, but uses the simple and poetic form twice, in both cases in iambics. The simple form is found twice in Herodotus, who also uses the compound, and once in Andocides. Without doubt the long absence of the orator from Athens had some influence in corrupting the purity of his Attic, but whether this is an instance is a matter of opinion. It is certain,

<sup>1</sup> For χῶρίον.

<sup>2</sup> Cf. Blaydes on the passage.

however, that he was at variance, not merely with his contemporaries, but with the well established usage of nearly a century previous, as is revealed by the usage of the inscriptions. Likewise Andocides is the sole authority in Attic (beside tragedy) for the use of the poetic and Ionic κληδών. The poetic and Ionic αινέω<sup>1</sup> depends for assignment to the Attic speech upon an occasional use by Plato, Isocrates, and Aristophanes.

The above words have some claim to be considered as belonging to the Attic of a moderately late period, since they are found in Homer and occasionally in good Attic, though their use in Attic is, as seen, in some cases quite unreliable. But the case is different with παλίγκοτος,<sup>2</sup> which is subsequent to Homer and rare both in Ionic and Attic. In Attic it is used a few times by Æschylus, once in a chorus of comedy, and is quoted once from Antiphon.<sup>3</sup> The same is true of δώρημα. It is found mainly in tragedy, but is used once by Herodotus, Xenophon, and Aristotle. The absence of the word from Homer and the pure

<sup>1</sup> For εἶπον.

<sup>2</sup> For ἐναντίος.

<sup>3</sup> Stob., 422, 7.

Attic writers, and the longer form compared with the more convenient *δῶρον* or *δόσις* which are the common terms, render it probable that the form belonged to the artificial language.

The remaining words never appear in good Attic prose. *Ξυγός* would be assigned to the epic speech with much more probability than to the Attic of Thespis. Æschylus uses it twice in the *senarii*, Sophocles twice in the chorus, Euripides and Attic prose never. In Herodotus it is found twice, while the Attic *κοινός* is found eight times, and the compound *ἐπὶκοινός* nearly as often. *Λίσσομαι* is a poetic word used twice by Herodotus, and by Plato only in quotations or with reference to Homer. This is one of the cases in which Herodotus does not represent the Ionic speech. In the *Peace* the verb is used in connection with tragic and Homeric words.

*Πάλος*,<sup>1</sup> used in Ionic prose and tragedy, appears subsequently to Homer. According to the theory of Rutherford it became the prevailing term in Attic, for it is used by Æschylus twice as often as the Homeric and Attic *πληρως*, but in the development of Attic it

<sup>1</sup> For *κύαμος* of the inscriptions.

quickly disappeared. It is more likely that it never belonged to the common speech.

*Ἀὐδάω*<sup>1</sup> is found once in Herodotus, twice in the chorus of comedy, but six times in the dialogue to once in the chorus of Æschylus. There is as little reason to consider this an Attic word of the sixth century as the Ionic *πάγχι*<sup>2</sup> which is used once in a senarius of Æschylus, and in a heroic line of the *Frogs*, 1531.

A few other words are found rarely in Ionic and tragedy, and these are with still less probability regarded as Attic words. Such is the poetic *κράινω*<sup>3</sup> found once in Hippocrates<sup>4</sup> and several times in the tragedian. *Ἀἰστώω*, to destroy, is rare in Homer, occurs twice in Herodotus and Æschylus, and once in Plato (*Protag.*, 321 A.) in an account of Prometheus' benefactions to mankind, and refers to line 232 of the *Prometheus*. Still more doubtful is *ἄρπυτος*, which is absent from Homer, but appears once in Herodotus, once in Æschylus, and also in late prose. Rutherford thinks it was replaced in Attic by *μέγας*. *Στρατηλατέω* is a late form

<sup>1</sup> For *εἶπον*.

<sup>2</sup> For *ἄπαν*.

<sup>3</sup> For *δράω*.

<sup>4</sup> Hermog. calls Hippocrates a pure Ionic writer, but Bredow (*De Dial. Hdt.*, p. 8) finds some Attic elements.

which first appears in Æschylus. Very likely it originated in one dialect and was adopted by the other.

In speaking of the trusty guards of Ægisthus, the protectors of Danaus, and the dear attendants of the Danaids, Æschylus employs the term *ὀπάων*. The form *θεράπων* which in Homer almost, and in Attic entirely, excluded the other term, originally referred to the honorable service of free, though subordinate men, but later had come to be applied to servants and slaves,<sup>1</sup> so that it would be inappropriate to the relations existing between Danaus and his Argive attendants, or between Ægisthus and his spear-bearing comrades. The use of *ὀπάων* in a sense quite similar to the Homeric force coupled with its disappearance from Attic is evidence that its use by Æschylus is only an adoption of a Homeric word.

*Ὀμαιμος* and *δμαίμων* are found rarely in Ionic but more often in tragedy. They are found neither in Homeric language nor in Attic prose, and it is very probable that their use as equivalents of *ἀδελφός* is poetic.

Not any of the words discussed in this chapter, nor any of the numerous words of the same

<sup>1</sup> Thuc., 8, 40; Andoc., 2, 35; and others.



class appear in the prose inscriptions, so that there is not much reason to suppose that the words belonged to the Attic of the time when tragedy began. But there is some reason for the appearance in Æschylus of many Ionic words which may not have been adapted from the epic language. Towards the end of the sixth century Ionic influence was brought to bear upon Attic speech by the presence of Anacreon and Simonides. The Ionic songs of the pleasure-loving Anacreon, the epigrammatic and witty sayings of Simonides must have been very familiar to the cultured classes, but a much greater influence would be exerted by the presence and conversation of these acknowledged literary masters upon the rising literature of the time. The effect of such intercourse between literary men is seen in the influence of Sophocles upon Herodotus, whom Clemens Alexandrinus<sup>1</sup> convicts of plagiarism from the tragedian. It would be strange if the influence of these distinguished poets was not reflected in tragedy.

<sup>1</sup> Cf. Bredow, *De Dial. Hdt.*, p. 8.

## CONCLUSION.

The results of the comparison which has been made between the language of Æschylus and that of the prose inscriptions may be summarized briefly as follows :

A very decided difference is noticeable between the language of the prose inscriptions and that of the dialogue, which fact shows that the language of the dialogue does not represent the Attic of the time.

The use of many words which are not found in Attic prose and comedy, and the introduction of many poetical forms *metri gratia*, show that the speech of the dialogue is not pure Attic.

The quantity of the syllables of a word determines its assignment to the lyric or iambic passages.

The language of the dialogue closely resembles that of the lyric passages and that of the gnomic poets.

None of the poetic words found in tragedy are found in the prose inscriptions, but some appear in the metrical inscriptions of the same date.

The basis of the language of the dialogue is

Attic, but Æschylus has drawn largely from other sources, so that the use of a form in the senarii is no indication that it belonged to the Attic speech. Nor do the poetic words considered in Chapter II. occur any more often in the lyric than in the iambic passages. On the contrary, twenty of these words were found 211 times in the dialogue to 151 times in the chorus.



## VOCABULARY.

### PROSE INSCRIPTIONS.<sup>1</sup>

|                     |        |                      |                  |
|---------------------|--------|----------------------|------------------|
| ἀγαθά.....          | 13.    | ἀντιδοῦναι.....      |                  |
| ἀγορᾷ.....          | 2.     |                      | iv. b. 373. 219. |
| ἀδελφούς.....       | 21.    | ἄξια.....            | 9.               |
| αἶγα.....           | 5.     | ἀπάγειν.....         | 9.               |
| ἀκολούθοισιν.....   | 1.     | ἅπαν.....            | iv. c. 521. 2.   |
| ἀκούσια.....        | 1.     | ἀπαρχήν.....         | 351.             |
| ἀκρωτήρια..Hicks.   | 20.    | ἀπέθανον.....        | 9.               |
| ἀληθῆ.....          | 13.    | ἀπλῆ.....            | 1.               |
| ἀλῶ.....            | 9.     | ἀποδώσω.....         | 2.               |
| ἀναγνάσκειν.....    | 9.     | ἀποκτείνειν.....     | 9.               |
| ἀναγράφαι.....      | 21.    | ἀποκυαμεῦσαι.....    | 9.               |
| ἀναλώματα...iv. a.  | 1.     | ἀπολοῦσθαι.....      | 2.               |
| ἀνάπτειν.....iv. c. | 18.    | ἀποστήσομαι.....     | 9.               |
| ἄνδρας.....         | 9.     | ἀποτίνειν.....iv. b. | 1.               |
| ἀνέθηκε.....        | often. | ἀποφανθῶσι.....      | 9.               |
| ἀνοίγειν.....iv. c. | 18.    | ἀργυρίου.....        | 1.               |

<sup>1</sup> The references are to vol. i. (except those marked iv.) of *Corpus Inscriptionum Atticarum*.

|                  |                  |                  |                |
|------------------|------------------|------------------|----------------|
| ἀρὴν.....        | 4.               | δεκάτην.....     | often.         |
| ἄριστα.....      | 9.               | δέξομαι.....     | 9.             |
| ἀρχαίου.....     | iv. c. 2 a.      | δέονται.....     | 15.            |
| ἄρχειν.....      | 1.               | δέρμα.....       | 2.             |
| ἀρχήν.....       | 1.               | δεῦρε.....       | iv. b. 517. a. |
| ἄστει.....       | 1.               | δήμῳ.....        | 5.             |
| αὐλῇ.....        | 1.               | δημόσια.....     | 9.             |
| αὐτομολήσω.....  | 9.               | διδόναι.....     | iv. a. 2.      |
|                  |                  | δικάζειν.....    | 10.            |
| βέβαιον.....     | iv. c. 2 a.      | δικαιοτάτα.....  | 9.             |
| βλάψωσι.....     | iv. b. 22 h.     | διπλῇ.....       | 2.             |
| βόαρχον.....     | 5.               | διχομηνίας.....  | 1.             |
| βουλεύειν.....   | 9.               | δίωξιν.....      | 9.             |
| βουλευτηρίῳ..... | 21.              | δοκιμάζειν.....  | 9.             |
| βουλὴν.....      | 9.               | δοκῶ.....        | often.         |
| βουλομένῳ.....   | 9.               | δόσεως.....      | iv. c. 2 a.    |
| βουσί.....       | iv. c. 288.      | δρᾶ.....         | iv. c. 18.     |
| βωμῶ.....        | 1.               | δραχμῇσι.....    | 9.             |
|                  |                  | δύναμιν.....     | 1.             |
| γαλαθηνός.....   | 4.               | δυνατόν.....     | 19.            |
| γείτονα.....     | 9.               | δύνωμαι.....     | 1.             |
| γεγονότα.....    | 9.               |                  |                |
| γένος.....       | 13.              | εἶαν.....        | iv. b. 1.      |
| γῇ.....          | 4.               | ἐγδῶ.....        | iv. a. 4.      |
| γνώμης.....      | 9.               | ἐγλέγειν.....    | iv. c. 18.     |
| γραμματέα.....   | 20.              | ἐγραμμάτευε..... | 21.            |
| γράφασθαι.....   | iv. c. 18.       | ἐθέλλῃ.....      | iv. a. 1.      |
| γυνή.....        | iv. b. 373. 198. | εἰδῶς.....       | iv. c. 18.     |

|                              |            |                         |           |
|------------------------------|------------|-------------------------|-----------|
| εἰμί.....                    | often.     | ἐπρυτάνευε.....         | 20.       |
| εἶπε.....                    | 21.        | ἔργῳ.....               | 13.       |
| εἰρημένα.....                | 9.         | ἔριφος.....             | 4.        |
| ἐκεῖ.....                    | 1.         | ἐσαγῶσι... iv. b. 22 h. |           |
| ἐκούσια.....                 | 1.         | ἐσιέναι.....            | 9.        |
| ἐκτεύς.....                  | 532.       | ἔτη.....                | 9.        |
| ἐλεγχομένων.....             | 9.         | εὐθύνηςθαι... iv. a. 1. |           |
| ἐλθοῦσαν.....                | iv. a. 1.  | εὐθυνον.....            | 2.        |
| ἐλόντες.....                 | Hicks. 20. | εὐόροκον.....           | 23.       |
| ἐμόν.....                    | 13.        | ἔχειν.....              | 9.        |
| ἐναγωνίῳ.....                | 5.         | ζακόρους... iv. c. 18.  |           |
| ἐναντίον.....                | 10.        | ζημιῶσαι.....           | 9.        |
| ἐξελῶ.....                   | 9.         |                         |           |
| ἐξεῖναι.....                 | iv. c. 18. |                         |           |
| ἐξώλειαν.....                | 9.         | ἡθμόν... Roberts. 42.   |           |
| ἐορτῇ.....                   | 5.         | ἡλίου.....              | 2.        |
| ἐπαγγελθῇ.....               | 2.         | ἡμέραν.....             | iv. c. 1. |
| ἐπαρώμενον.....              | 9.         | ἡμινοτύλην... iv. a. 3. |           |
| ἐπεστιάτει.....              | 9.         | ἥμισυ.....              | 9.        |
| ἐπιμεληθῆναι.....            | 20.        | ἡμίχοα.....             | 532       |
| ἐπιορκοῦντι.....             | 9.         |                         |           |
| ἐπισίτια... iv. b. 373. 219. |            | θεᾶσθαι... iv. c. 18.   |           |
| ἐπισιόπους.....              | 9.         | θέλη... iv. a. 1.       |           |
| ἐπίστατον... Roberts. 42.    |            | θεμιτόν.....            | 9.        |
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The quotation from Draco's laws in C. I. A. I. 61, is so fragmentary, that no use has been made of it.

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Prepositions, pronouns, particles, and numerals, with two or three exceptions, have been omitted from the vocabulary. Words which occur in the prose have not been repeated in the metrical inscriptions.





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CONSULTED.

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Prize Debater  
First Honor in Greek  
First Honor in Latin  
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